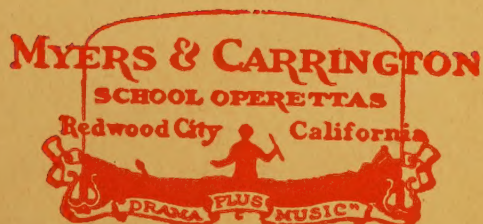



In Quest of Santa Claus



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Dedicated to Twila Mary Argo

In Quest of Santa Claus

CHRISTMAS OPERETTA IN FOUR SCENES

for Children

Words by
LENA M. HARRY

Music by
OTIS M. CARRINGTON

Price 1.00

(Four copies required for the right of production)



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SCENES

Scene I

THE ENCHANTED FOREST - Any forest scene or the stage may be decorated with shrubs and vines.

Scene II

SAME AS SCENE I - - - - With slight change in shrub arrangement if possible to denote different part of woods. Old stump at right front.

Scene III

HOME OF THE WONGALOO - Bare, rocky, forbidding. Boxes of various sizes AND GOBLINS - - - - placed about the stage and covered with burlap will give a good effect of rocks.

Scene IV

SANTA CLAUS' HOME - - - Any simple decoration to represent his court. Drapes- Black or Dark behind his throne concealing star to be illuminated at end of scene. Pillars, lamps, etc. if desired. Santa Claus' seat should be back center and raised two steps above the floor of the stage, with a step on either side for the four Christmas Fairies.

Cast of Characters

JANE - - - - -	<i>In search of Santa Claus</i>	}	<i>We suggest that these be older children from the sixth, seventh, or eighth grades.</i>
SANTA CLAUS - -			
KINDNESS - - - -	} <i>Christmas Fairies</i>	}	<i>There are no solos for any of these characters with the exception of the Wongaloo who has but one.</i>
HELPFULNESS - -			
GOODWILL - - -			
UNSELFISHNESS			
LOVE - - - - -			
WONGALOO - - -	<i>Spirit of Selfishness</i>		

Chorus of Rabbits	}	<i>Children from the lower grades</i>
Chorus of Snowflakes		
Chorus of Brownies		
Chorus of Sunbeams		
Chorus of Toy Soldiers		
Chorus of Dolls		
Chorus of Goblins - (<i>Miff, Riff, Tiff, Piff, Siff, Liff and Chorus</i>)		

COSTUMES

- JANE Regular child's dress, any medium color, preferably blue, orchid or green to harmonize with group colors.
- SANTA CLAUS Red, regulation belted jacket. Santa Claus costume of cloth, trimmed with bands of white cotton. Cap and boots and jolly mask; or beard, mustache and heavy eyebrows of white.
- RABBITS . . . Gray tennis flannel-ears lined with pink. Dr. Denton garment, with feet. Fitted cap with big ears attached to garment.
- BROWNIES . . Brown paper cambric, pointed cap and toes, stuffed to stand out. Dr. Denton sleeping garment pattern.
- SNOWFLAKES White gauze - plain waist with shoulder straps - one flounce on skirt: white slippers and stockings.
- SUNBEAMS . . Yellow gauze or crepe paper - 1 or 2 flounces on skirt, plain waist. Wide piece of cheesecloth, same color, may be attached to shoulders, elbows and wrists by straps and fastened to waist and hem of skirt to represent sunshine. This should be wide enough to permit hands to be raised over head. Yellow stockings (old white ones may be dyed) with or without slippers; band of pointed yellow and orange paper, for crowns.
- SOLDIERS . . Dark blue or red regulation soldiers uniform. Toy guns or swords.
- DOLLS Pale shades of blue, green, lavender and rose. Costume of plain silkoline or soft hanging material, of any desired pattern.
- CHRISTMAS FAIRIES . White gauze or mull, either short fluffy dresses or Kate Greenaway ones with longer skirts, trimmed with bands of tinsel. Wings of white gauze with tinsel trimmings. Star of silver paper on wire wound with silver paper or tinsel for crown.
- WONGALOO & WONGALITES or GOBLINS Dr. Denton sleeping garment, tight. Black paper cambric. Anything fantastic in pointed effect. Faces made up to give ferocious effect.

Story of Play

Jane, a little girl who is anxious to find Santa Claus starts off in search of him. She knows he lives in the Land of the North Star, so hopes to find some of the woods people to direct her. The rabbits come to practice their Christmas hop, and she asks them, but they cannot - she had not been kind to her pets at home.

As they leave, she helps a rabbit who is lame, so a Christmas fairy, the Spirit of Kindness, guides her to an old pine tree which is part of the way.

The Snowflakes come, but cannot help her - she hadn't been friendly at school. The Brownies haven't her name on their Christmas list of good girls and boys for Santa Claus - she had been cross at home. Because she regrets having been unkind another Christmas fairy, the Spirit of Helpfulness directs her to an old stump on the way.

Jane finds the stump and eagerly watches the Sunbeams frolic and the Tin Soldiers march, but they cannot help her, so the Spirit of Goodwill tells her the way to the moss covered stone. Dolls arrive on their way to Santa Claus. Jane begs one of them to go to her little sister who has no doll, so the Spirit of Unselfishness directs her to the crossroads, warning her against the Wongaloo, who is the Spirit of Selfishness and Cruelty.

Jane loses her way and wanders into the Wongaloo's cave. She is frightened and tries to escape but the Wongalites hold her prisoner. They report on the day's doings, to her indignation. The Wongaloo tells her no one can rescue her but the Spirit of Love, who doesn't know where she is, and threatens her with the dungeon if she tries to escape again. When all are asleep the Spirit of Love enters and takes Jane away in spite of Wongaloo's anger.

They reach Santa Claus' court in safety, to Jane's delight. Santa Claus tells her he will take her home in his sleigh, and after watching the good times they are ready to leave.

Suddenly the Christmas Star flashes before them and all bow in reverence as Christmas Day dawns.

IN QUEST OF SANTA CLAUS

5

Words by
LENA M. HARRY

Music by
OTIS M. CARRINGTON

SCENE I.

(Forest scene - shrubs and vines)

Rather quietly, bring out the bass melody.

p

cresc.

(Curtain)

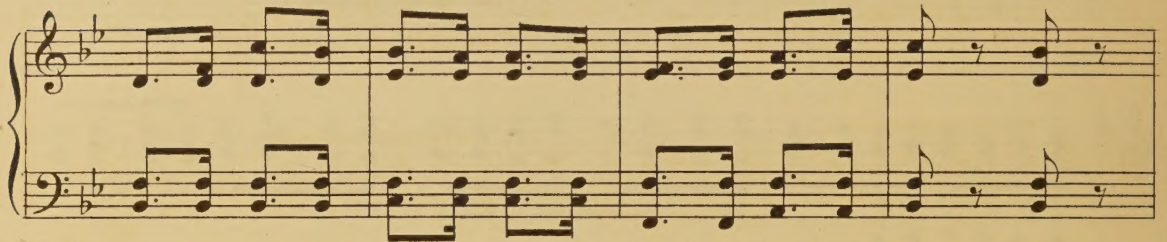
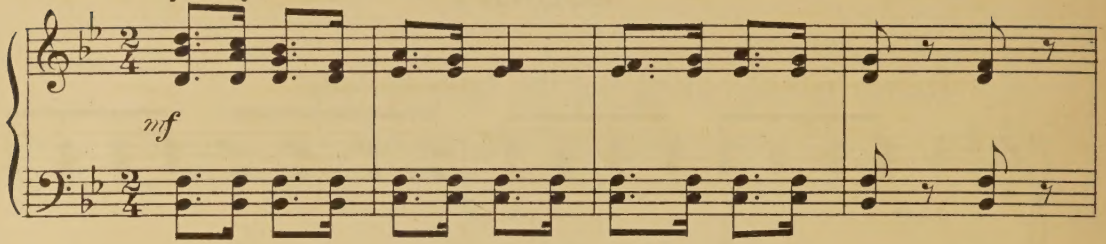
slower

JANE ENTERS(left front)... Oh Christmas is coming soon and I'm so glad! I want so many things. I've walked so far looking for Santa Claus. I wish I could find the Land of the North Star where he lives. I'd tell him all about it. (looks around puzzled)- But where am I? I never saw this beautiful place before. I wonder if Santa Claus lives near? Maybe some of the woods people will help me find him. (Hears noise and hides behind bush)

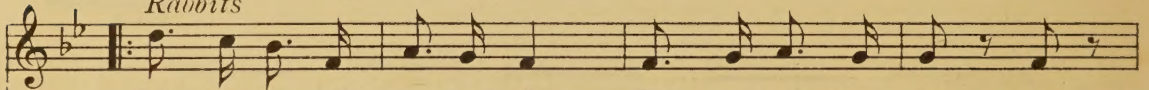
RABBITS' SONG

(Rabbits hop in)

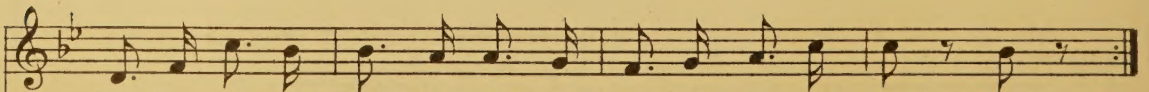
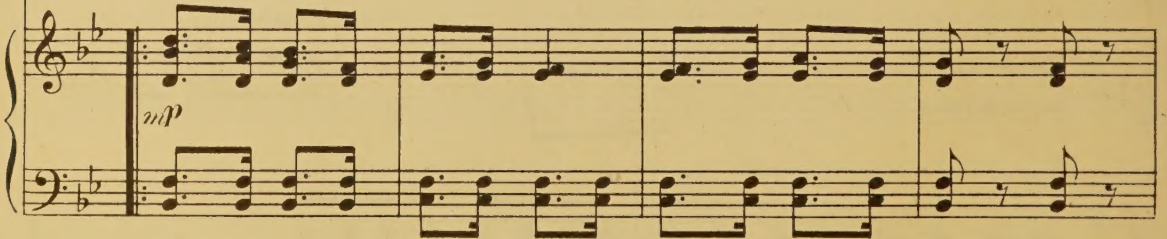
Playfully, with detached tone.



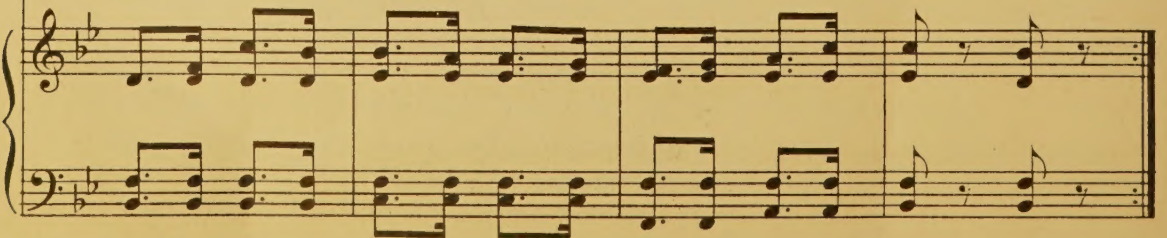
Rabbits



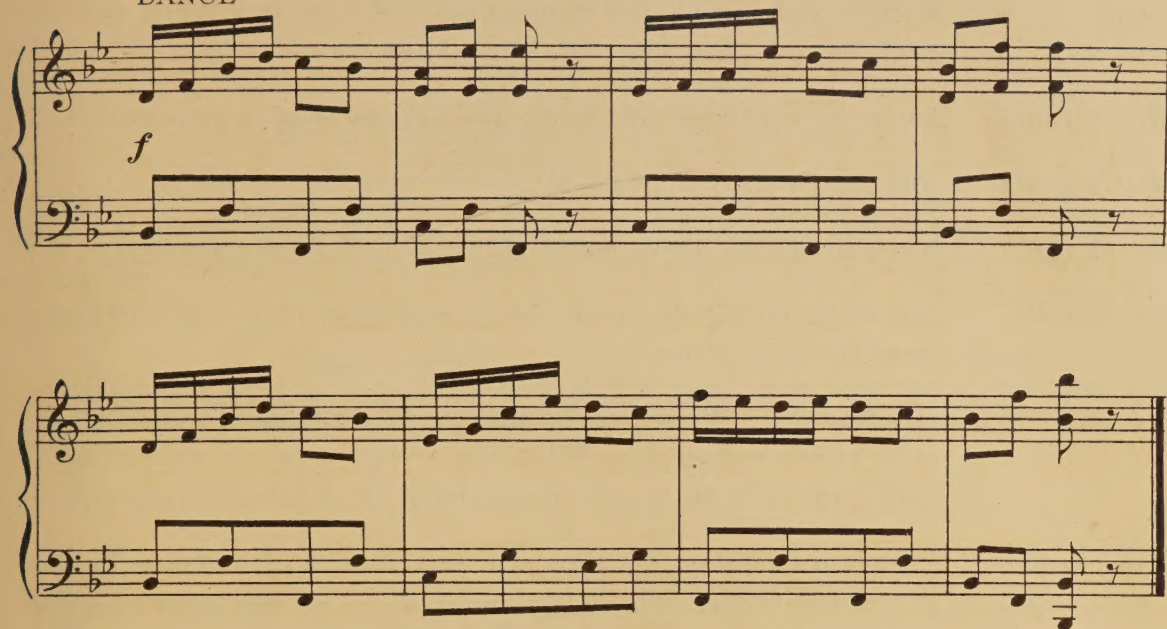
Lit - tle rab - bits, gray and white, To our homes a - hop - ping,
Brown-ies, Fair-ies will come too, Birds and Bees a - flock - ing,



Read-y now for Christ-mas night A car-rot in each stock - ing!
Dear old San - ta Claus, Ah do Put car-rots in each stock - ing!



DANCE



- Merrill*
 1st RABBIT - - Well now for a good time all to ourselves in this shady spot.
- Beverly W*
 2nd RABBIT - - Yes, there's nobody to scare us here - we can practice our Christmas hop for tomorrow.
- Merrill*
 3rd RABBIT - - Fine - let's begin" (*Dance, then one sees Jane peeping out*).
- 3 Junior*
 4th RABBIT - - Ooh! Run quick! (*All scared, hop quickly to back of stage and hide*).
- JANE Peaslee* (*coming out*) - Oh! don't run away rabbits, I won't hurt you! I want to talk to you. (*Rabbits look doubtful, then hop cautiously forward a few steps*.)
- 2 Beverly W*
 5th RABBIT - - Who are you? How did you get here in this enchanted forest?
- 3 Junior*
 6th RABBIT - - This is not for mortals, little girl, it is only for wood folk and fairies.
- JANE - - - - - Is it really an enchanted forest? Oh, how wonderful. I came to look for Santa Claus.
- ALL - - - - - Santa Claus! (*Jane nods*)
- Merrill*
 1st RABBIT - - (*hopping up to look at her closely*) Are you called Jane?
- JANE Peaslee* (*wonderingly*) - Yes, how did you know?
- Beverly W*
 2nd RABBIT - - This is the girl we were watching the other day. (*Rabbits hop closer*).

JANE Peaslee - Will you help me to find Santa Claus? I want to tell him what to bring me for Christmas. (*Rabbits shake heads*).

1 - Merrill
3rd RABBIT - Oh, no, we can't help you, Jane. You weren't good to your pets.

3 - Junior
4th RABBIT - You pulled Kitty's tail.

2 - Beverly W
5th RABBIT - You teased poor Rover till he got cross. (*Jane hangs head*)

3 - Junior
6th RABBIT - (*pointing finger at Jane*) And you always forgot to feed your poor little canary.

Merrill
1st RABBIT - Oh no, little Jane! We can't help you. You must find some one else to show you the way. When you are good to your pets come back and we'll help you then. (*Hop off, left, - one lingers*).

JANE Peaslee P. (*crossly at first, then ashamed*) - Oh dear, those horrid rabbits! They're so hateful. (*Pouts*) But they're right. I was mean to poor kitty and Rover; I wish I hadn't been, but how did they know? It must be the magic of this enchanted forest. Now I don't know which way to go. (*Sees rabbit who limps, goes over to him*). What's the matter, rabbit, are you hurt?

3 - Junior
RABBIT - - - - Yes, Jane, I cut my foot on a sharp stone.

JANE Peaslee - I'm sorry little rabbit. Let me help you. (*Fairy enters right unseen. Jane ties up foot with her handkerchief*).

3 - Junior
RABBIT - - - - Oh, thank you; that is better already. (*Jane helps him to side*)
Goodbye, Jane. You were very kind. (*Hops off, left*)

JANE Peaslee - (*waves to him*) Goodbye, little rabbit; take care of your foot. Now which way shall I go, to the right or left? (*Turns toward right and is startled at seeing fairy*). Oh, a fairy! How glad I am! Please show me the way to Santa Claus' home! I didn't see you before!

KINDNESS Wilma - You can see me now little Jane, only because you have been kind, for I am the Spirit of Kindness. Now listen, and I'll tell you how to go part of the way. Keep right ahead till you come to two roads; then take the right hand road till you come to an old stump. Remember, the *right* hand road!

JANE Peaslee - Oh thank you, Fairy dear, I'll remember.
(*Fairy disappears - right. Noise is heard. Jane hides and watches*).

SNOWFLAKES' SONG

9

(Enter Snowflakes left, singing and dancing lightly about.)

Graceful and smooth flowing.

mp

The piano introduction consists of two staves in 6/8 time, key of B-flat major. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.

O-ver the woods and o-ver the town, Soft-ly go, Light-ly oh!

The vocal line is written on a single staff in 6/8 time, key of B-flat major. It begins with a half note and continues with eighth and sixteenth notes.

p

The piano accompaniment for the first vocal line consists of two staves in 6/8 time, key of B-flat major. The right hand continues the melody from the introduction, and the left hand provides a steady accompaniment of eighth notes.

O-ver the roofs all red_ and brown, Soft - ly, light - ly go. —

The vocal line continues on a single staff in 6/8 time, key of B-flat major. It includes a half note and ends with a long dash indicating a continuation.

The piano accompaniment for the second vocal line consists of two staves in 6/8 time, key of B-flat major. The right hand continues the melody, and the left hand provides a steady accompaniment of eighth notes.

O-ver the gar-den gate we creep, O-ver the fields and riv - ers deep,

This system features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is simple and folk-like, with the piano accompaniment providing a steady, rhythmic foundation.

O-ver the chil-dren fast a-sleep, Air-i-ly, mer-ri-ly, Oh! _____

slower

This system continues the melody and accompaniment. The tempo marking *slower* appears above the piano part in the third measure. The system concludes with a double bar line and a repeat sign, indicating the end of the phrase.

Melody sustained, accompaniment light and graceful.

Christ - mas snow-flakes light, Dance on Christ-mas night,

p

This system introduces a new melody in the treble clef, starting with a piano (*p*) dynamic marking. The piano accompaniment in the grand staff continues with a light and graceful texture. The key signature changes to one flat (B-flat), and the time signature remains 4/4.

Christ - mas snow-flakes light, Dance on Christ-mas night. —

(Repeat last eight measures for dance)

This system concludes the piece with a double bar line. A note below the system indicates that the last eight measures should be repeated for a dance.

Sylvia

1st SNOWFLAKE (*whirling around on toes*) Oh, Oh! How beautiful everything is, and how glad I am that Christmas is coming so soon!

2nd SNOWFLAKE Yes, it will be just glorious to dance down over the roofs on Christmas Eve!

3rd SNOWFLAKE And watch dear old Santa Claus climb down the chimneys! Such fun!

4th SNOWFLAKE (*running a few steps and whirling on tip toes*) I am so excited I can't keep still!

5th SNOWFLAKE Nor I!

6th SNOWFLAKE Nor I! (*All whirl on toes, hands high in air*).

1st SNOWFLAKE Santa Claus asked me yesterday if our dance was ready.

2nd SNOWFLAKE Oh let's practice here in this pretty spot! No one is near to disturb us.

ALL ----- Good. (*Dance - then one sees Jane*).

3rd SNOWFLAKE Oh, Oh! Some one's watching! (*All run to side with little cries*).

JANE ----- Please, don't go away, Snowflakes! Please, talk to me for a little while. (*Snowflakes draw a little nearer and look closely at her*).

4th SNOWFLAKE Why, it's a little girl!

5th SNOWFLAKE How did you ever get into our magic woods?

JANE ----- I'm looking for Santa Claus' home. Will you help me find it?

6th SNOWFLAKE (*Looking closely at her*) Help you? Oh no, Jane. You are the girl who wouldn't be friendly to the little new girl at school because she was poor.

1st SNOWFLAKE You made fun of her shoes.

2nd SNOWFLAKE You laughed at her ragged dress.

3rd SNOWFLAKE And wouldn't let her play in your games, so how can we be nice to you, if you're not nice to others? (*Hear noise at side and look startled*).

4th SNOWFLAKE It's the Brownies. Let's run away before they come! Goodby, Jane. Next time, be more friendly to poor little strangers. (*All run lightly off right*).

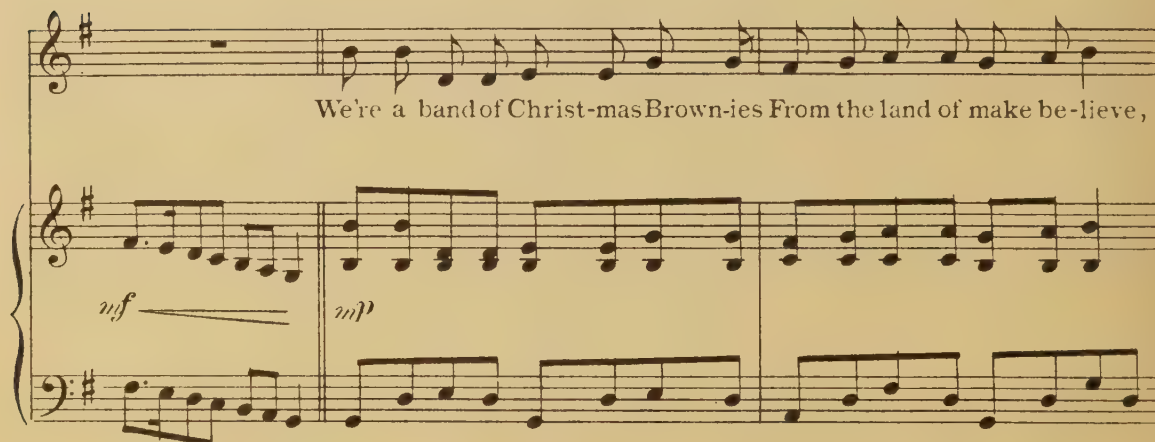
JANE ----- Oh dear, oh dear! They've gone away! Why was I so horrid to that new girl! She tried to be friends, but I wouldn't be nice to her. I'm so ashamed. (*Covers face with hands, then jumps up and hides as Brownies skip in and around stage, Meet in back and skip to front and sing*.)

BROWNIES' SONG

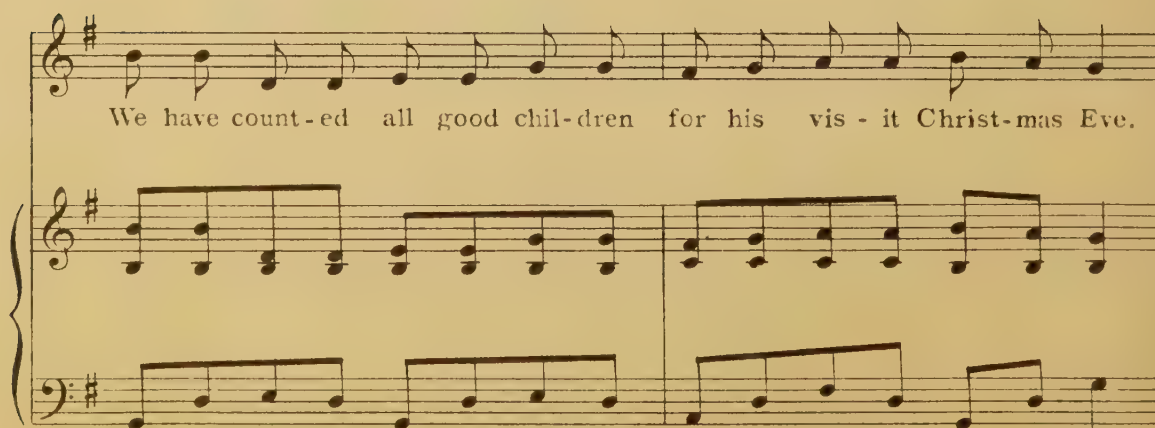
Happy and carefree.



We're a band of Christ-mas Brown-ies From the land of make be-lieve,



We have count-ed all good chil-dren for his vis - it Christ-mas Eve.



Hap - py mes - sen - gers of San - ta, If you please! If you please!

The first system of the musical score is in G major (one sharp). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines.

And we'll help him drive his rein-deer O'er the trees! O'er the trees!

The second system continues the melody. The piano accompaniment includes a more active treble line with eighth-note patterns in the final measure.

We're a band of Christ-mas Brown-ies from the land of make be-lieve,

The third system features a vocal line with a mix of eighth and quarter notes. The piano accompaniment has a consistent eighth-note bass line and a treble line with block chords and moving lines.

We have count - ed all good chil-dren for his vis - it Christ-mas Eve.

The fourth system concludes the piece. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with the treble line.



Lucille

1st BROWNIE -- Well, here we are all ready for Christmas.

2nd BROWNIE -- Yes - almost time to help Santa Claus load his sled!

3rd BROWNIE -- We've nearly finished our list of girls and boys for him to visit, haven't we?

4th BROWNIE -- (*Unfolding long paper*) I brought the list with me. Let's look it over again. (*Other Brownies crowd around him*).

5th BROWNIE -- Let's see - there's Nell, Tom, John, Billy, Alice

1st BROWNIE -- (*Interrupting*) Don't forget to put down little Jim - he was a good sport when he lost that game, and didn't fuss.

2nd BROWNIE -- Did you put Mary's name down? She came right away when her mother called her and didn't pout once.

3rd BROWNIE -- Be sure Ben's name is there. I watched him bring in the wood after school. He did it without grumbling, too.

4th BROWNIE -- Yesterday, I watched Jack when he played ball. He played a good square game, so put him down.

5th BROWNIE -- Have you got Fanny's name? I heard her mother tell her when it was bed time last night and she went to bed without whining a bit.

1st BROWNIE -- How about Dick? I saw him help an old lady across the street.

2nd BROWNIE -- He's down, and so is Peter and Elsie and Virginia.

3rd BROWNIE ... *(Folding it up)* Well, we'll give it to Santa Claus tonight, it's about done I think.

JANE Lucille M. *(stepping out suddenly)* - Wait a minute! You forgot Jane!

4th BROWNIE ... *(Brownies jump back)* - And who is Jane? You? *(Come back and look at her, with hands on knees or hips).*

JANE ----- Yes, you didn't read my name.

Beverly
5th BROWNIE ... H'm, I know you now. We've been watching you for a long time.

1st BROWNIE ... We couldn't put your name down. You wouldn't let us.

JANE ----- Wouldn't let you put my name on Santa Claus list?

Beverly
2nd BROWNIE ... No - every time your mother asked you to do anything you grumbled.

Bev. Ont.
3rd BROWNIE ... You were cross when she asked you to go to the store.

2 Wendy
4th BROWNIE ... You whined when it was time to wipe the dishes.

5th BROWNIE ... You pouted when you had to go to bed. How could we put your name down?

JANE ----- *(hastily)* Never mind; will you help me find Santa Claus, instead?

Lucille M.
1st BROWNIE ... Sorry, but we can't, we're too busy today. Goodby Jane. Be more helpful to mother, then we will. *(Brownies all skip off - left and right hands on hip. Jane stands and watches, ready to cry).*

JANE ----- Oh! Those horrid, horrid Brownies. They're too mean for anything! Santa Claus won't even know my name, nor where I live, nor what I want, nor anything! But *(slowly)* it is my own fault, for I was cross and hated to do those things. Oh, I'm sorry. I will do better when I go back. *(Fairy appears left, and stands watching her)* Oh dear! Well, I'll look for the old stump! *(turns and sees fairy and steps forward joyfully with hands outstretched, then stops suddenly and lets hands drop).* Oh, Fairy, did you see how horrid I was, too?

Anita
HELPLESSNESS ... Yes, Jane, and it's only because you decided to do better that you can see me now, for I am the Spirit of Helpfulness. But I saw something else too that has brought me here. I saw a little girl who took care of her baby brother all afternoon, when her mother had a bad headache. Do you know who she is?

JANE ----- *(shyly)* Was it my mother and my baby brother?

Fairy - (to be spoken slowly with the music)

Yes you helped them so I can help you now.

pp

Come and I'll take you to the old stump; then you must follow the

path 'till you reach an old pine tree.

Perhaps some one else

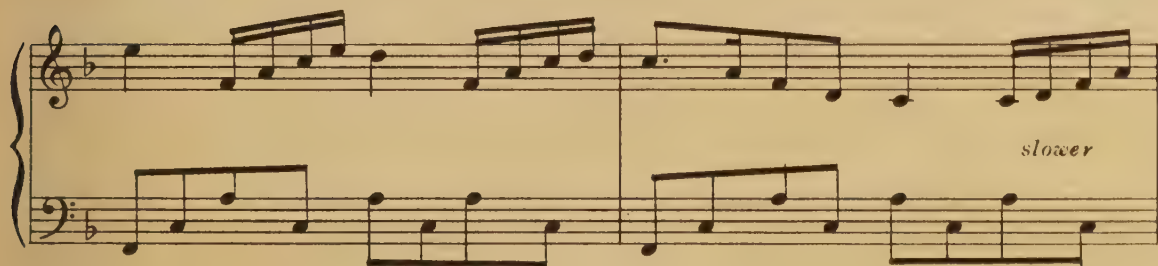
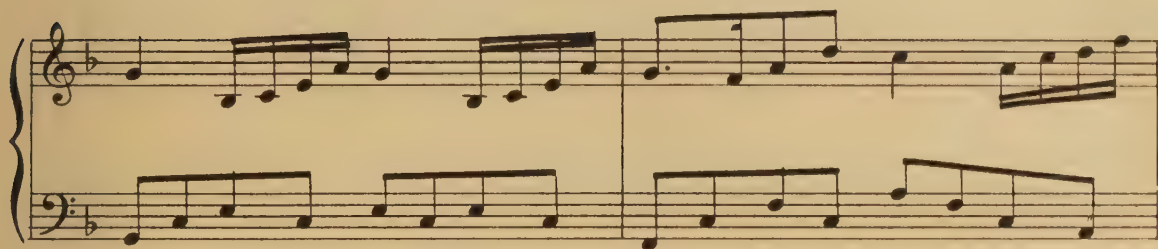
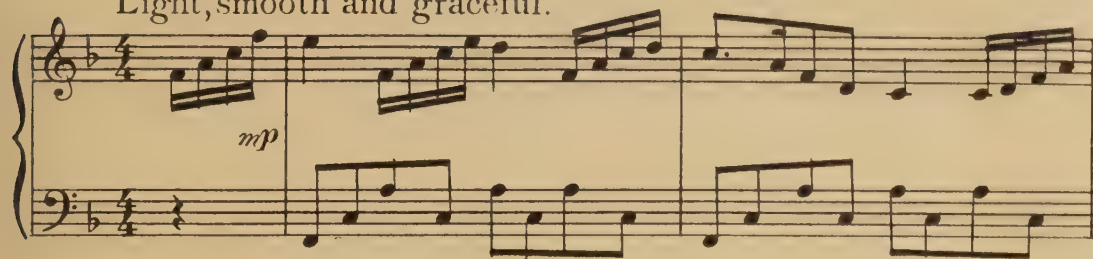
will help you there.

mf (Curtain)

SCENE II.

Same as I with slight change in shrub arrangement if possible to denote different part of woods. Old stump at right front. Jane enters left and, looking around, sees stump and runs to it.

Light, smooth and graceful.



JANE Oh, here is the old stump, just as the fairy said. Isn't that splendid?
I must be close to Santa Claus' home. (*Hides as Sunbeams enter—
right—with waltz step and form two semi-circles at front for song*)

SUNBEAMS' SONG

In graceful waltz time.

mf

The piano introduction is in 3/8 time, key of D major. It consists of five measures. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment of eighth notes.

Lit - tle Christ - mas

p

The first system of the song begins with a vocal line and piano accompaniment. The vocal line has a rest for the first three measures, then enters with the lyrics "Lit - tle Christ - mas". The piano accompaniment continues from the introduction. The key signature has two sharps (D major) and the time signature is 3/8.

Sun - beams, Gold with - out al - loy,

The second system continues the song. The vocal line sings "Sun - beams, Gold with - out al - loy," with a long note on "loy" that extends across the end of the system. The piano accompaniment continues with the same harmonic pattern.

— Ev - 'ry - where is hap - pi - ness,

The third system concludes the song. The vocal line sings "— Ev - 'ry - where is hap - pi - ness," with a long note on "ness" that extends across the end of the system. The piano accompaniment continues with the same harmonic pattern.

Life is full of joy! ——— Bring - ing

The first system of the musical score features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics 'Life is full of joy!' are underlined with a long horizontal line, and 'Bring - ing' follows. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

on - ly glad - ness, Fill - ing hearts with

The second system continues the melody and accompaniment. The lyrics 'on - ly glad - ness,' are underlined with a long horizontal line, and 'Fill - ing hearts with' follows. The musical notation remains consistent with the first system.

cheer, ——— Christ - mas day is com - ing,

The third system continues the melody and accompaniment. The lyrics 'cheer,' are underlined with a long horizontal line, and 'Christ - mas day is com - ing,' follows. The musical notation remains consistent with the previous systems.

com - ing! Best of all the year. ———

The fourth system concludes the melody and accompaniment. The lyrics 'com - ing! Best of all the year.' are underlined with a long horizontal line. The system ends with a double bar line. The musical notation remains consistent with the previous systems.

1st SUNBEAM... Christmas is coming, oh Christmas is coming!

2nd SUNBEAM... Yes. I hope we can shine on Christmas Day. I like to make that wonderful day as bright as I can.

ALL..... So do I!

3rd SUNBEAM... I want especially to shine in little Jackie Brown's window. He has been sick so long.

4th SUNBEAM... And in the garden of poor little crippled Annie, so the birds will come to her window for crumbs.

1st SUNBEAM... How wonderful it is to be able to make others happy!

2nd SUNBEAM... I'm so glad I'm a sunbeam instead of a shadow.

3rd SUNBEAM... So am I!

ALL..... And I! (*couples take hands and swing each other around lightly, on tip toes. — Jane watches eagerly, stepping out*).

4th SUNBEAM... (*seeing Jane*) Ooh! Who's that? (*Sunbeams run back with startled cries*).

JANE..... (*holding out hands*) Please, come back, Sunbeams. Don't go away. It's only Jane. (*Sunbeams come close*).

1st SUNBEAM... Where did you come from?

2nd SUNBEAM... How did you get here?

3rd SUNBEAM... What will Santa Claus say when he sees a mortal in this enchanted land?

JANE..... Oh, I'm looking for Santa Claus! I want so many things for Christmas. Tell me where to find him.

4th SUNBEAM... Things for Christmas gifts?

JANE..... (*surprised*) — Why no — for myself.

1st SUNBEAM... For yourself — Oh Jane!

ALL..... Oh, no, Jane! (*Move to exit*)

JANE..... (*holding out her hands*) Please, Sunbeams!

2nd SUNBEAM... (*shaking head*) We can't Jane. Santa Claus sent us to cheer little Jackie Brown so we must help him. (*Run out on tiptoes, right — Jane watching*)

JANE..... (*stamping foot*) They aren't a bit polite. I asked them to help me and they've gone to help someone else. It's very unkind I think. Well, here's some one else any way. (*Steps back in hiding place as Tin Soldiers march in, left. Every motion stiff and jerky — arms and legs moving with as little bending as possible in dance. Faces made up to represent blank stare. Sing in squeaky jerks*).

SOLDIERS' SONG

21

March time

The piano introduction consists of two systems of music. Each system has a treble and bass staff. The treble staff features a melody with eighth and sixteenth notes, including rests. The bass staff provides a steady accompaniment with eighth notes. The first system begins with a forte (*f*) dynamic marking.

This system contains the vocal entry and the beginning of the piano accompaniment. The vocal line is on a single staff with the lyrics: "Sol - diers, we! straight you see, Heads held high, Foes de-fy!". The piano accompaniment below has a treble and bass staff. The treble staff has a melody with chords, and the bass staff has a steady eighth-note accompaniment. The dynamic marking *mp* (mezzo-piano) is placed at the start of the piano part.

This system continues the vocal and piano parts. The vocal line has the lyrics: "Guard the gate, ear - ly, late,". The piano accompaniment continues with the same treble and bass staff structure. The dynamic marking *f* (forte) appears at the start of the piano part, and *mp* (mezzo-piano) appears later in the system.

None can pass us by, None can pass us by. Guard the gate, ear - ly, late,

This system contains the first line of the song. The vocal melody is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "None can pass us by, None can pass us by. Guard the gate, ear - ly, late,"

None can pass us by. San-ta Claus com-mends us! Fear can nev-er rend us!

This system contains the second line of the song. The vocal melody continues, and the piano accompaniment includes a *mp* (mezzo-piano) marking. The lyrics are: "None can pass us by. San-ta Claus com-mends us! Fear can nev-er rend us!"

Left, right, left! Left, right, left! San-ta Claus com-mends us!

This system contains the third line of the song. The vocal melody features repeated rhythmic patterns. The lyrics are: "Left, right, left! Left, right, left! San-ta Claus com-mends us!"

Fear can nev-er rend us! Left, right, left! Left, right, left!

This system contains the fourth line of the song. The vocal melody concludes with a final note. The lyrics are: "Fear can nev-er rend us! Left, right, left! Left, right, left!"

JANE *Merill* (forgetting herself and stepping out) - Dear me, how funny! Why, they're tin soldiers! (At sound of her voice soldiers nearly overbalance with surprise; catch themselves in different jerky movements; stare sideways at her without turning heads - holding guns tightly. Soldiers imitate Captain's every movement while he talks with Jane. The more movement of arms or head or feet he makes, the more effective the result.)

CAPTAIN *Merill* (in squeaky voice) Halt! who goes there?

JANE *Merill* Nobody but Jane.

CAPTAIN *Merill* Advance, Jane, and give the countersign:

JANE *Merill* (stammering) Why, why, I don't know any. I didn't expect to meet you, you know. But it doesn't matter anyway. (Goes up and touches him timidly) Are you really made of tin?

CAPTAIN *Merill* (looking over her head) Tin! of course. Did you expect to find tin soldiers made of leather?

JANE *Merill* No-o-o, but it seems so queer to hear you talk and see you march.

CAPTAIN *Merill* No queerer than to see a mortal in this enchanted forest. What are you doing here in the Land of the North Star?

JANE *Merill* (dancing up and down excitedly) The Land of the North Star! Why that is where Santa Claus lives. Oh Goody! Take me to him right away please, it's very important. (Goes up to Captain and tries to slip her hand through his arm. Captain much shocked backs away stiff-kneed. Jane turns to soldiers with outstretched hands but they back away too with alarmed expressions - bayonets fixed, like Captain.)

CAPTAIN *Merill* Can we let her go through the gate, soldiers? (Soldiers shake heads in unison, twice stiffly - left front, right front) What is her record? (Soldiers talk in monotonous voices, eyes straight ahead).

Junior
1st SOLDIER ... She's cross if she doesn't win all the games she plays.

Capt. - Merrill
2nd SOLDIER ... She always blames some one else, when things happen.

1st Junior
3rd SOLDIER ... She won't play, if she can't be first.

Capt. - Merrill
4th SOLDIER ... She's too bossy.

1st Junior
5th SOLDIER ... She's never ready to let some one else choose.

Junior
6th SOLDIER ... She's -

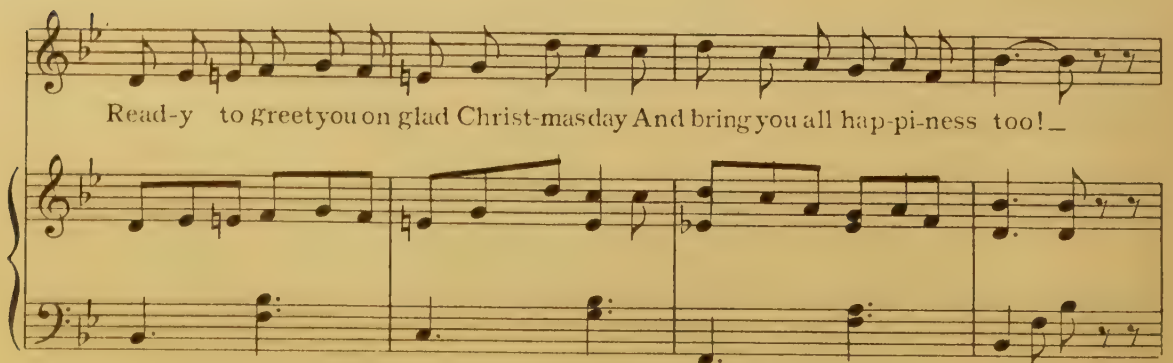
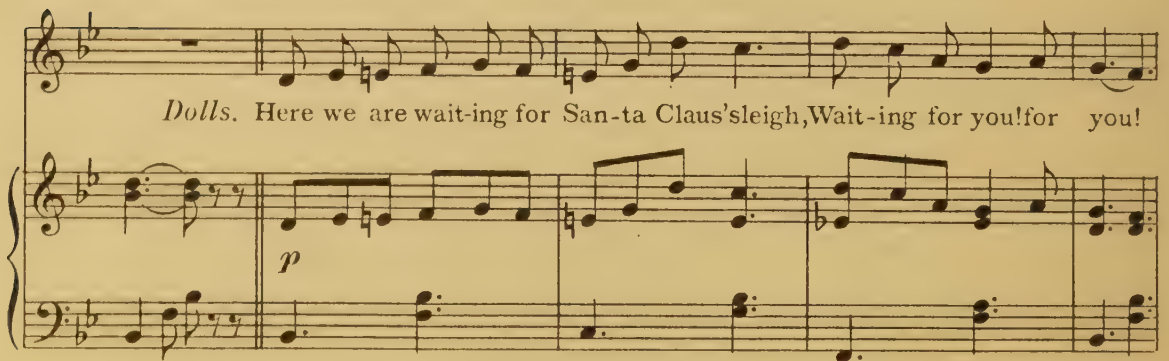
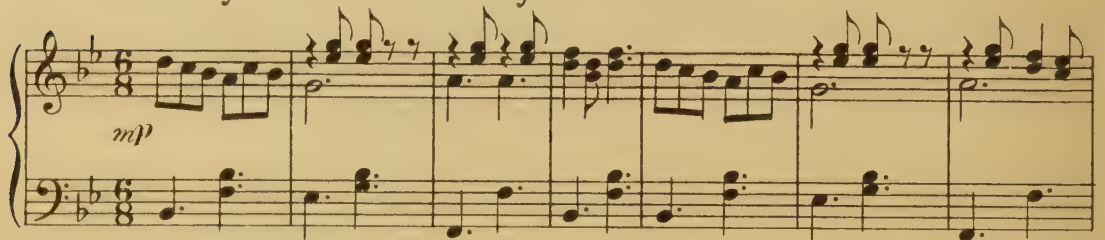
JANE *Merill* (hands on ears) Do-o-n't! How did you know all these things? (Soldiers march and drill to music of their song, in same mechanical stiff fashion, then exit - eye brows lifted - lips rounded as if to whistle. look sideways at Jane as they go out right) I wish this wasn't an enchanted forest. It makes you feel all horrid and squirmy inside! I wish some fairy would come and help me to be better. (Sits down on stump with face in hands. Fairy enters, left, and watches her. Jane looks up and sees Fairy, jumps off stump eagerly. Fairy smiles and nods as Jane hesitates).

GOODWILL Yes, Jane, I am the Spirit of Goodwill. You called me to help you, so here I am. Think of me when you play next time. Now I will tell you part of the way. After you reach the old pine tree, follow the brook till you come to a large moss covered stone. Some one else must help you then. (*Fairy comes over to Jane, touches her forehead lightly with her wand*). Remember, call the Spirit of Goodwill, when you play! (*Disappears right*).

JANE (*Jumping up to run after her*). Come back. Oh please, come back. (*Stops and thinks*) What did she tell me to do? I was so excited I have forgotten it. (*Dolls dance in left, holding each others hands; then sing and dance with mincing motions. Jane watches, fascinated, hands clasped together at chest*).

DOLLS' SONG

Sweetly and rather slowly.



Dolls, dolls, Christ-mas dolls! Pink, blue, lavender, green,—

The first system of the musical score is in B-flat major (two flats) and 4/4 time. It features a vocal melody on a treble staff and a piano accompaniment on grand staves. The lyrics are 'Dolls, dolls, Christ-mas dolls! Pink, blue, lavender, green,—'. The piano part consists of chords in the right hand and a moving bass line in the left hand.

Dolls, dolls, Christ-mas dolls! The pret-ti-est ev - er seen.—

rit.

The second system continues the melody. The lyrics are 'Dolls, dolls, Christ-mas dolls! The pret-ti-est ev - er seen.—'. The piano accompaniment includes a 'rit.' (ritardando) marking in the right hand. The system concludes with a double bar line.

Here we are wait-ing for San-ta Claus' sleigh, Wait-ing for you! for you!—

The third system begins with the lyrics 'Here we are wait-ing for San-ta Claus' sleigh, Wait-ing for you! for you!—'. The melody continues with a more active piano accompaniment in the right hand, featuring eighth notes. The system ends with a double bar line.

Read-y to greet you on glad Christ-mas day And bring you all hap-pi-ness, too.—

The fourth system contains the lyrics 'Read-y to greet you on glad Christ-mas day And bring you all hap-pi-ness, too.—'. The piano accompaniment continues with a steady eighth-note pattern in the right hand. The system concludes with a double bar line.

1st DOLL *Allegro* Christmas is almost here. I wonder where we will go?

2nd DOLL *Andante* Yes, where will Santa Claus take us, do you suppose?

3rd DOLL What fun to be a doll! Everybody loves us, we're welcome wherever we go!

4th DOLL Santa Claus takes us in his pack tonight!

5th DOLL Don't you love to go whirling through the air in his reindeer sleigh?

6th DOLL And be hugged and hugged on Christmas Day.

7th DOLL Let's run back to Santa Claus, he'll be looking for us. *(Sees Jane)*
Oh! Oh, a girl! *(All suddenly stop as they see Jane and assume stiff wooden attitude and expression. Jane runs up)*.

JANE *Andante* Oh, you beautiful, beautiful dolls! Will one of you come to my house? Please, please! *(She bends arm of one doll and it stays as she places it - bends head of another, moves fingers of another and so on in various positions. Jane looks puzzled and rubs her eyes.)*

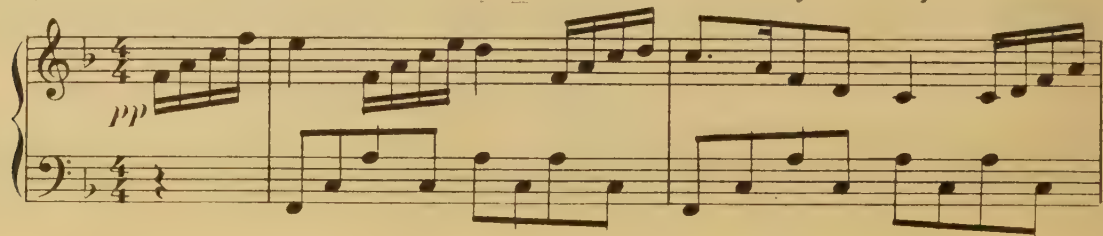
JANE *Andante* I thought I heard them talking but I must have been dreaming. I do want one of you, you are so lovely, but if Santa Claus will take one to my little sister, I'll make my old one do. She hasn't any. *(Fairy enters, right, and nods, smiling)*.

UNSELFISHNESS Good, Jane, that's what I have been hoping to hear, for I am the Spirit of Unselfishness and wanted to help you. Come, I'll show you the way to the Cross-roads. Only be careful not to venture near the home of the Wongaloo!

JANE *Andante* Who is the Wongaloo?

UNSELFISHNESS A dreadful Goblin, who is the Spirit of Selfishness and Cruelty.

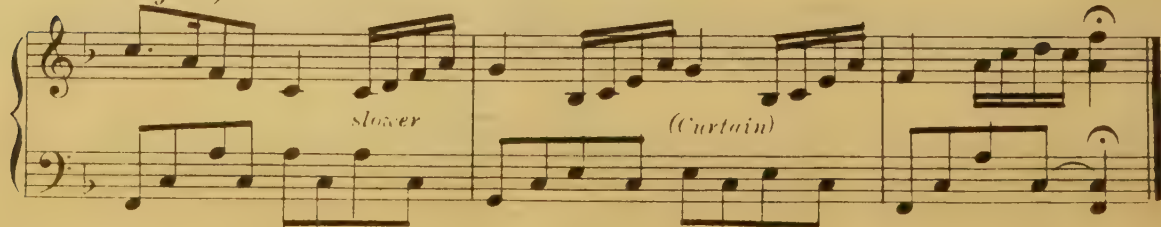
Unselfishness *(with music)* Be careful! Don't lose your way.



You'll fall into his power if you do. *(Unselfishness holds hands out*



to Jane)



SCENE III.

27

Home of Wongaloo, bare, rocky, forbidding.

Mysteriously

(Repeat softly while Jane talks and until Wongaloo's line "Whom have we here?")

Jane enters, right, and looks around.

JANE *What a queer place. I wonder what it is? I don't like it; it makes me feel shivery: I must have lost my way. I think I'll go back. (Turns to go, right, but hears loud laugh and steps back frightened as Wongaloo and Goblins enter. She turns to run out other entrance, left, but is met by more Goblins).*

WONGALOO *(loudly)* Why ho, ho, ho! whom have we here? A mortal, a little girl! Ha, ha, ha! This is better than I dreamed. Heigho! Where did you come from?

JANE *(timidly)* I was on my way to Santa Claus' home, but have lost my way I think. Will you help me find it, please?

WONGALOO Santa Claus' home? Bosh! My home is vastly better! Where could you find a more charming spot than the home of the Wongaloo!

JANE *(frightened)* The Wongaloo! Oh! OH!

WONGALOO Yes, my dear, and the Wongaloo and his band of handsome goblins bid you welcome! Now altogether, show your manners! *(Goblins bow in various awkward ways, hands on hips, standing in two rows at each side of her, as they shout—"Welcome to you-oo-oo! Loud on "Welcome," ending "oo" in upward siren sound, like wind—stretching hands toward her in clutching fashion on "you," then as she shrinks back and puts hands over ears, they spring up in air, whirl around and landing back in position, stretch hands toward her again, laughing loudly at her frightened shrinking).*

WONGALOO Come, show the little lady how you dance. We must entertain our guest. Ho, ho; ho!

JANE Oh, please, Mr. Wongaloo, Please, I'd rather go back.

WONGALOO Go back? Leave our beautiful home and our charming society! What we find we keep, and what we hold we never let go—never! never! never! *(Voice rising to shriek as he pulls her to front of stage).*

THE WONGALOO

With mock boldness.

Wongaloo. I'm the might - y Won - ga -

loo, And with

Chorus of Goblins Ho! Ho! Ho! Ho!

ease my foes sub - due.

Ho! Ho! Ho! Ho! Ho! Ho! Ho! (Shout)

Take this part slowly and in braggart style.

When my wrath de-scends, Ev-ry crea-ture bends. If my an-ger flash, In dis-

slower *p*

may they dash. Ho ————— I'm the

mf

might-y Won-ga - loo! And with

Ho! — Ho! Ho! — Ho!

on time *p* *mf*

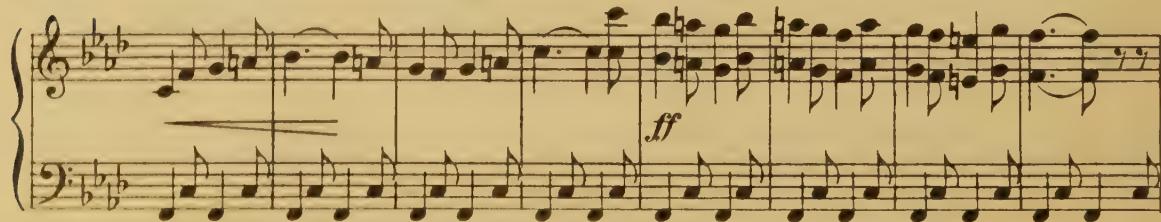
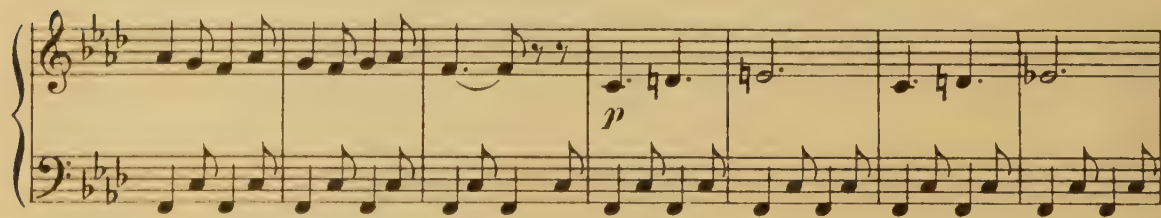
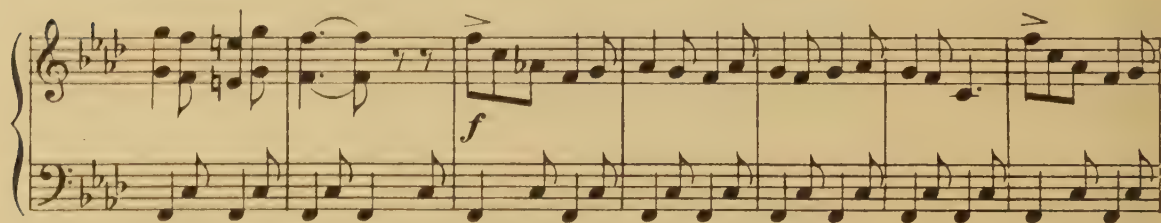
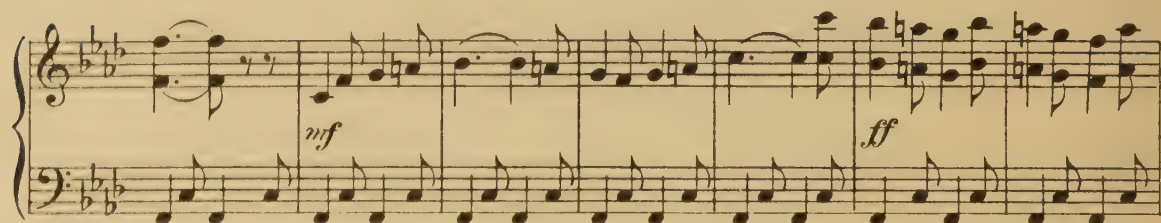
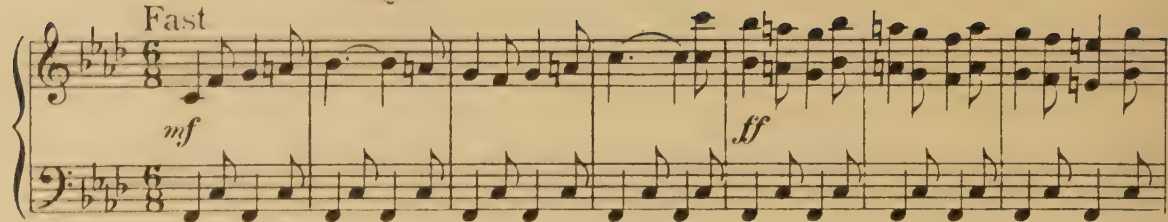
ease my foes sub-due.

Ho! — Ho! Ho! — Ho! Ho! — Ho! (shout)

p *f*

DANCE GROTESQUE

Fast



(As Wongaloo and Goblins go whirling through grotesque dance Jane cowers, watching, till she sees an opportunity to escape, then she tries to creep out cautiously (right) as dance goes on. No one sees her till she reaches exit, but as she starts to run out, two goblins near see her and dart after her, pulling her back. Jane screams as they catch her, but they hold her arms and bring her to center of stage. Dance stops and all form semi-circle around her and Wongaloo, and goblins sit cross-legged on floor. Jane sits on floor at side of Wongaloo, hiding her face in her hands, two goblins having brought a seat for the Wongaloo. (A larger stump (made up) would be effective).

WONGALOO... Perhaps, Jane would be interested in our reports. What did you do today, Miff?

MIFF *Lucille*... I had a good time. I found a little brook all choked up with weeds that was struggling to flow to the river. She begged me to take the weeds out, but instead I threw in some more. *(All laugh loudly - rocking back and forth, holding sides).*

WONGALOO... Keen Joke, Miff. How about you, Riff?

RIFF I had a jolly good time, too. A brown elf was binding up a frog's broken leg, so I crept up behind and tumbled them both into the pond. *(All laugh again - Jane raises her head and looks indignantly at them).*

WONGALOO... Good for you, Riff. And you, Tiff?

TIFF *Mary*... A baby fox was lost and asked me the way to his home, and I sent him in the opposite direction. *(All again laugh. Jane growing more indignant).*

WONGALOO... Clever, even for a Wongalite, Tiff. What fun did you have, Piff?

PIFF *Mildred*... Oh, I found a tired old squirrel going home with his day's collection of nuts. I tripped him so he fell and scattered all his nuts. *(All rock in laughter.)* What were you laughing at, Siff, when I saw you this afternoon?

SIFF *Tell me*... I had been wandering around looking for something to do, when I saw a spider making a new web. I waited until she was all thru, then tore it up: ho! ho! but she was cross!

LIFF *June*... You should have been with me today. I heard a noise in some bushes, so I tiptoed up and peeped in. There was a nest of baby birds. When they heard me they thought it was their mother and opened their mouths wide for some thing to eat. The only thing I had was some pebbles, so I dropped them into their mouths. You should have seen their faces.

ALL..... Ho, ho! What a joke!

JANE *(Springing up)* Fun! How can you be so cruel - those poor little baby birds!

GOBLINS *(mimicking to each other)* Now ain't you 'shamed.

Oh, dear me, how can you!

Oh, Oh, Oh, Such cruelty!

JANE *Lucille*... Those were hateful things to do, you horrid goblins!

GOBLINS *(Jumping up and hugging themselves as they laughed)* Ho, Ho, Ho!

JANE *Pamela*... *(Runs toward exit, right, but goblins block her way)* Let me go at once! *(stamps foot).*

THE GOBLINS' SONG

Scornfully, rather slowly.

First system of the piano introduction. The music is in 2/4 time, key of B-flat major. The right hand features a melody with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present.

Second system of the piano introduction. The melody continues with a repeat sign in the middle. The dynamic marking changes to *p* (piano).

Goblins.

First system of the vocal entry and piano accompaniment. The vocal line begins with the lyrics "Here's poor lit - tle Jane Whom the gob-lins give a pain. When they". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

Second system of the vocal entry and piano accompaniment. The vocal line continues with the lyrics "tell her of their fun, fun, fun! When they tell her of their fun! She". The piano accompaniment continues with the same harmonic structure.

does - n't like their jokes, Their man - ners nor their cloaks, And

now from them she'd run, run, run! And now from them she'd run! (*shout*)

f

(Whirl and stamp across stage, then back to center, around Jane).

WONGALOO .. Ho, hum! I'm getting sleepy. Tomorrow we'll decide what to do with our guest.

JANE ... What to do with me? I'm going to Santa Claus' home!

WONGALOO .. Finders, keepers, little Jane! You're my prisoner. No one can set you free but the Spirit of Love, and she'll never find you here, so you're quite safe. There's where you sleep *(pointing to bench, left)* And if you try to escape we have a nice dungeon down below. *(Goblins stretch out on floor- Wongaloo on bench in back, after Jane drooping lies down on bench).*

Now good night - happy dreams.

(Lights grow dim)

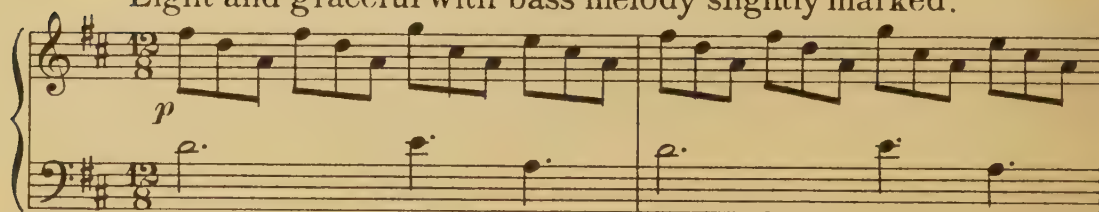
PIFF Stop pushing me, Siff!

SIFF Well, move over, I can't breathe! *(Goblins yawn- Wangaloo snores).*

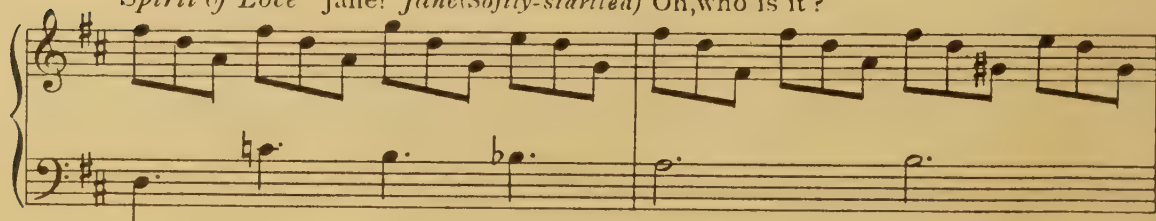
(All grow quiet. Jane sobs softly).

(Suddenly light glows faintly at right and Spirit of Love steps in. She stands for a moment, faint light shining on her from behind, then speaks softly with the music).

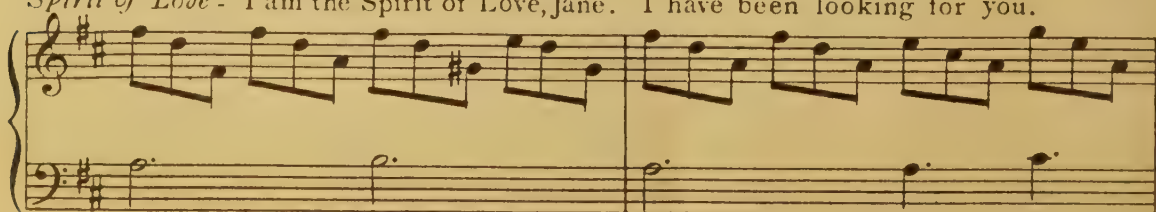
Light and graceful with bass melody slightly marked.



Spirit of Love Jane! Jane (Softly-startled) Oh, who is it?



Spirit of Love - I am the Spirit of Love, Jane. I have been looking for you.



Come be very quiet and careful. *Jane rising cautiously steps*

over to fairy. Just as she reaches her she stumbles over a goblin, who starts up with a shout.

(The whole band is aroused. They spring to their feet and start forward menacingly. Spirit of Love puts Jane behind her and faces angry Wongaloo.)

Wilma
WONGALOO - - (scowling) What are you doing here, interfering with us? This is no place for you!

Beverly
SPIRIT OF LOVE - - Any place is the place for me where a child needs Love! Back, **LOVE** - - Wongaloo- (Flings right hand out and up, palm out in warning gesture. Wongaloo and goblins scowling and muttering stand back sullenly) You have no power over Jane now!

(Wongaloo and goblins cringe as Spirit of Love and Jane exit.)

(Curtain)

SCENE IV.

Santa Claus home. Any simple decoration to represent his court. Black or Dark drapes behind his throne concealing star to be illuminated at end. Pillars, lamps, etc. Santa Claus sitting on raised seat (2 steps) in back. Four Christmas Fairies: (Kindness, Helpfulness, Goodwill, Unselfishness,) standing - two on each side of him. (raised 1 step) Soldiers on guard on each side.

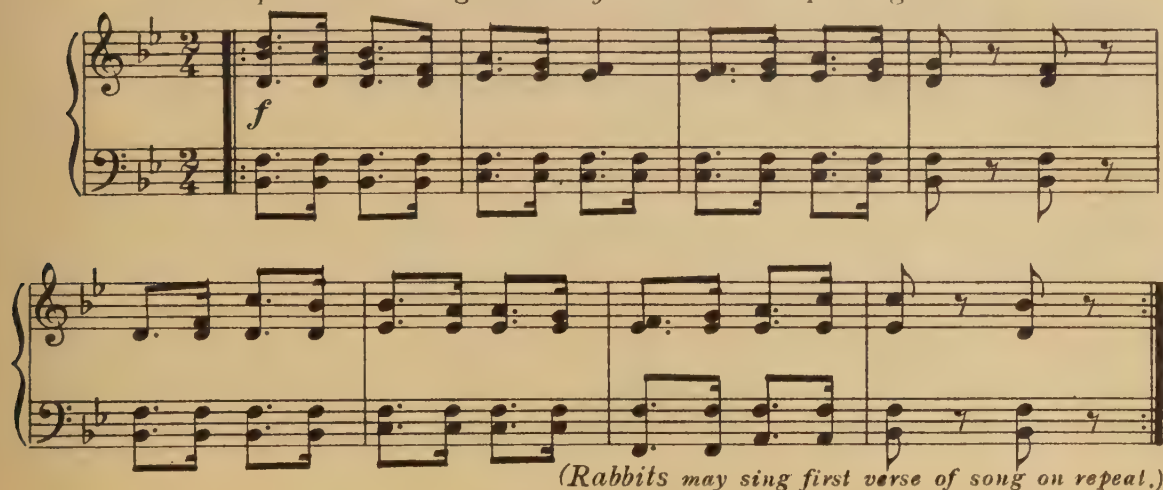
In broad graceful style.

The musical score consists of four systems of piano accompaniment, each with a treble and bass staff joined by a brace. The key signature is G major (one sharp) and the time signature is 4/4. The first system begins with a mezzo-forte (*mf*) dynamic. The second system continues the melodic and harmonic development. The third system introduces a forte (*f*) dynamic. The fourth system, marked *ff* (fortissimo), concludes with a '(Curtain)' instruction, indicated by a double bar line and a final chord. The notation is elegant and clear, with notes and rests clearly defined.

SANTA CLAUS -- Well, fairies, we have all worked hard to prepare for Christmas.
Now, we will rest. Where are my rabbits?

Waltz
SPIRIT OF KINDNESS ---- They are getting ready for you, Santa Claus. I saw them in the fields. Here they are now.

As each group enters, they first bow before Santa Claus, then take places at his right and left. (Rabbits hop in right).



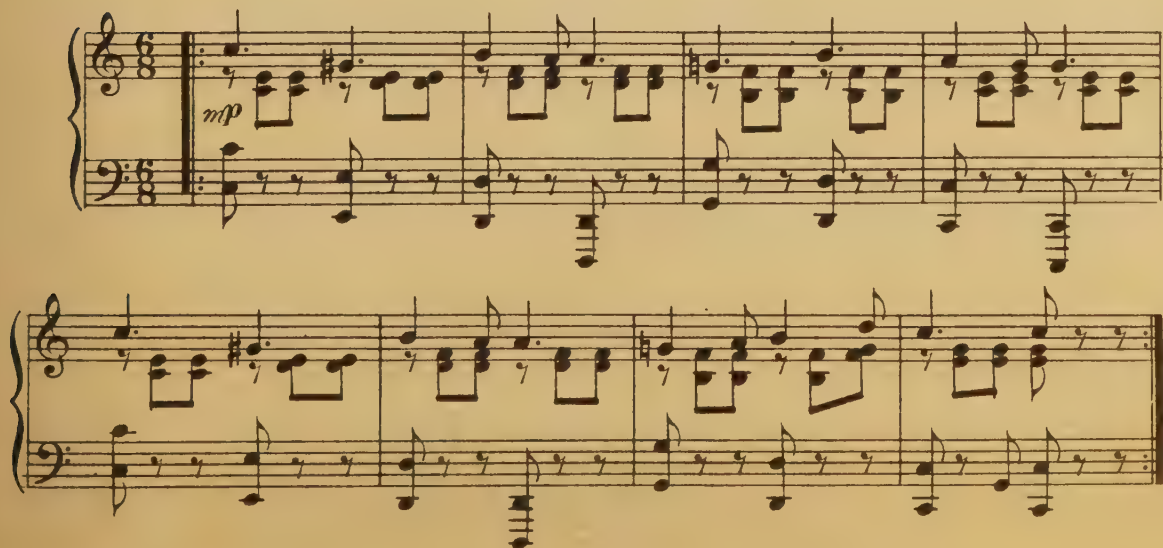
Junior
1st RABBIT ---- Yes, here we are Santa Claus!

Junior
2nd RABBIT ---- All ready for Christmas! (*Repeat dance, then hop to left and right front of stage - sitting down*).

SANTA CLAUS -- We need the little Snowflakes, too. Christmas day would not be complete without them.

And
SPIRIT OF ---- They are coming - all eager to share the fun.

HELPFULNESS -- (*Snowflakes waltz in, left, arms high and fingers waving, curtsy to to Santa Claus, then half on each side, behind rabbits after dance.*)



1st SNOWFLAKE Are we in time, Santa Claus?

SANTA CLAUS -- Just right, little Snowflakes. Have you beautified my woods and fields?

2nd SNOWFLAKE Oh, yes, everything is white and beautiful.

3rd SNOWFLAKE We saw a little girl, Santa Claus! In our enchanted forest!

4th SNOWFLAKE She's looking for you!

1st RABBIT --- We saw her, too! We were so scared!

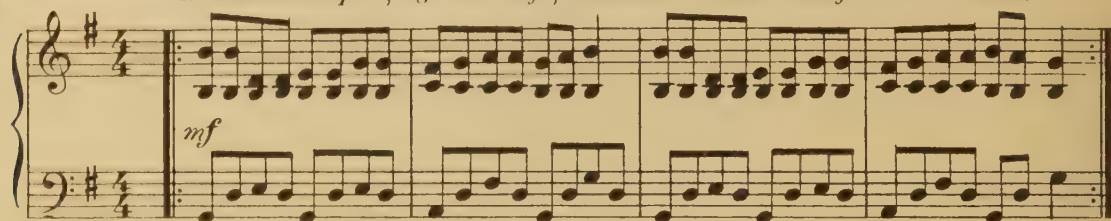
SANTA CLAUS -- Yes, I know her.

5th SNOWFLAKE She wanted us to help her find you. We couldn't, but the fairies did.

SANTA CLAUS -- No, you couldn't, Snowflakes, she wasn't quite ready. Now, where are my Brownies?

SPIRIT OF UN- --- They were helping some frogs as I passed.

SELFISHNESS (*Brownies skip in, right and left, then stand on each side of Santa Claus.*)



1st BROWNIE -- Here we ^{Lucille M. I am} are, Santa Claus! Such fun!

2nd BROWNIE -- All eager for Christmas too!

3rd BROWNIE -- Our list is ready, Santa Claus.

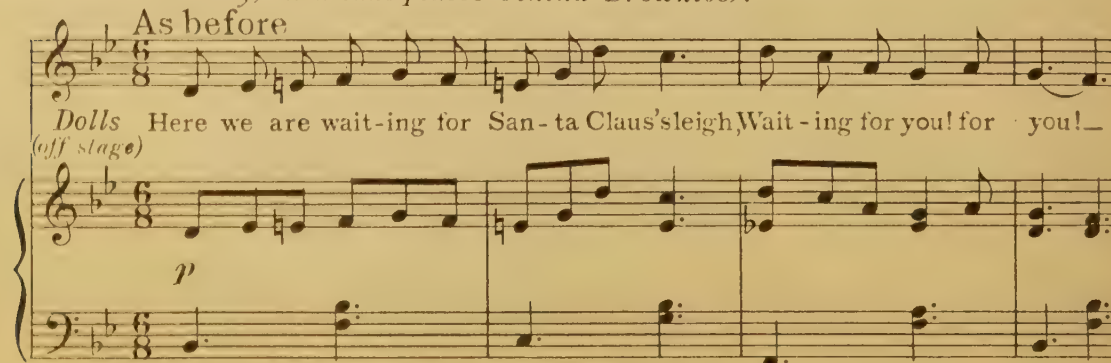
4th BROWNIE -- There's a little girl called Jane in our magic land, Santa Claus?

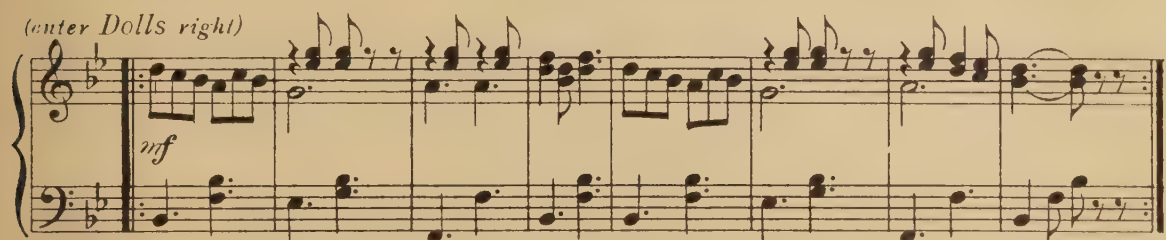
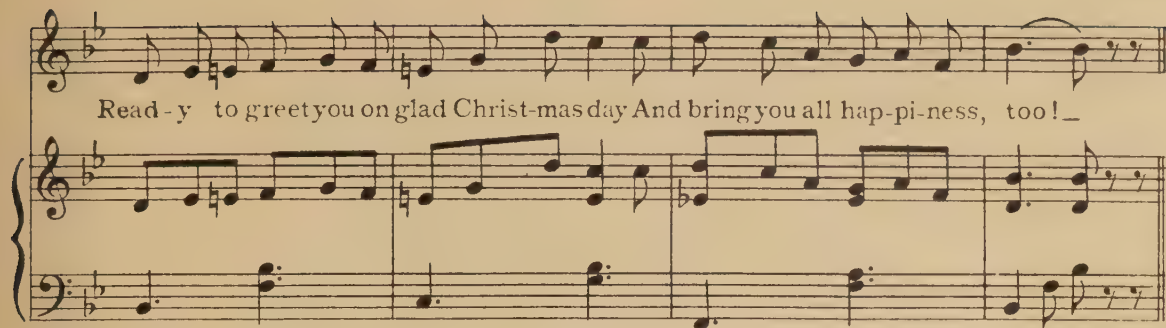
5th BROWNIE -- She wanted us to put her name down on our list. We couldn't then, but we can recommend her now.

SANTA CLAUS --- Yes, Brownies, she is ready now I think. She understands the Spirit of Christmas better than she did. Are my dolls ready?

SPIRIT OF --- They will soon be here, they are so happy.

GOODWILL (*Sound of singing (right) dolls enter, lightly with mincing steps, curtsey, then take places behind Brownies.*)





Beverly W
1st DOLL ----- Christmas is a wonderful time, Santa Claus!

Bey W
2nd DOLL ----- The very sweetest time of all the year!

SANTA CLAUS --- The very sweetest, yes, little doll.

Bey W *Am I*
3rd DOLL ----- Are we going to the land of children soon, Santa dear?

SANTA CLAUS --- Tomorrow at dawn we start. *(All clap softly)*.

Bey W
DOLLS --- Oh, Oh, Oh, Goody!

SANTA CLAUS --- And have you watched the children carefully Brownies? We can't have our little dolls going to the wrong houses.

Lucille M
1st BROWNIE --- Yes, Santa Claus, we were very careful. We watched them when they were working and when they were playing.

SANTA CLAUS --- That's right, for both times count. We must be good sports in our work as well as in our play. *Wally W*

(Noise at side as Sunbeams run in quickly, left, and up to Santa Claus with arms outstretched).

Skip Sunbeams
1st SUNBEAM --- Oh, Santa Claus, there is a little girl in our enchanted forest and she needs you.

2nd SUNBEAM --- She's looking for you, but lost her way at the crossroads!

3rd SUNBEAM --- And she has wandered into the cave of the Wongaloo!

ALL ----- The Wongaloo! *(catch breath, Sunbeams run to places)*

(Soldiers jerk into attention, Captain salutes Santa Claus)

CAPTAIN --- Shall we go for her Santa Claus?

SANTA CLAUS --- The Spirit of Love has been searching for her, Captain. The Wongaloo has no power over her when Love is there, but you may put him and his goblins into their own dungeons till Christmas is over. *(Soldiers salute stiffly and exit left)*. *When did you see her, Sunbeams? I wonder where she is*

4th SUNBEAM . . . Just before sunset we were helping some baby birds those gob-lins had hurt, when we saw Jane down by the crossroads. By the time we reached her she had entered the Wongaloo's cave, and since we could not follow her there, nor help, we hurried back to tell you.

5th SUNBEAM . . . Did we do right, dear Santa Claus?

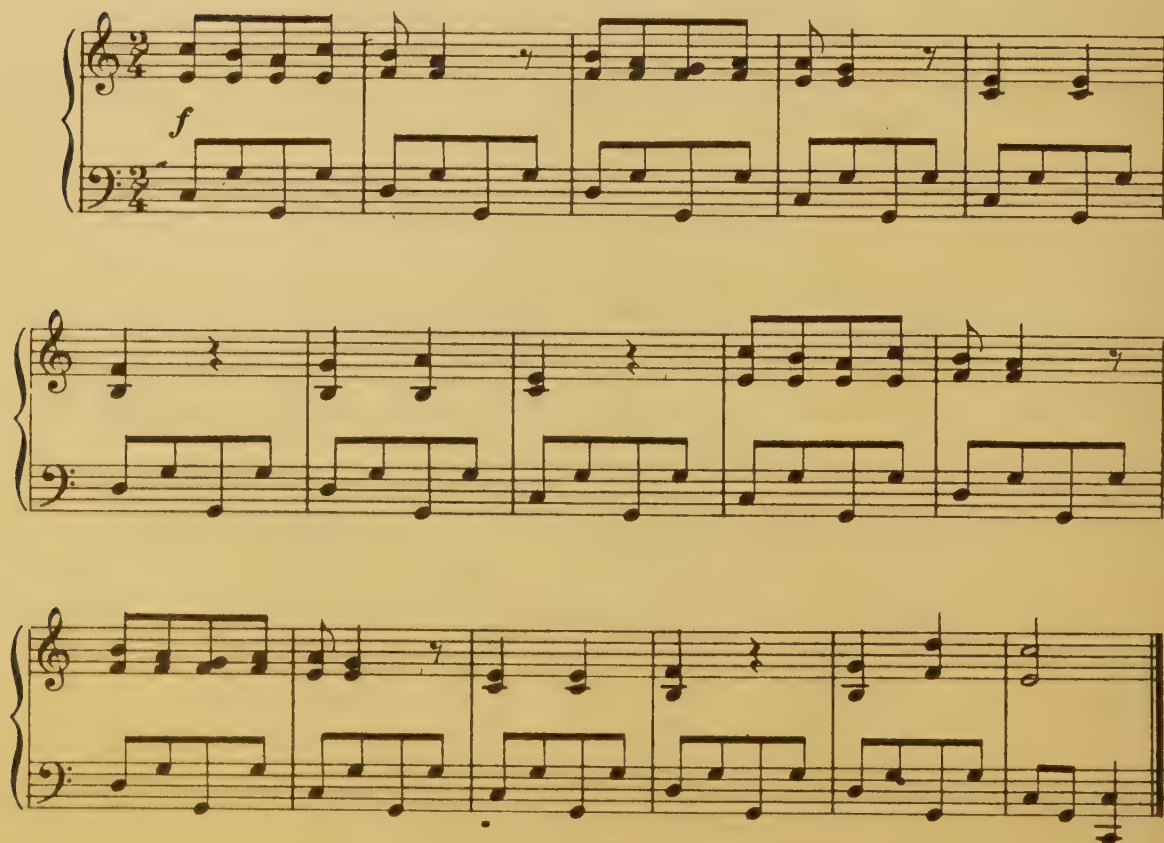
SANTA CLAUS . . . Perfectly right, Sunbeams. ^{However} Love will find her, no matter where she has wandered.

5th RABBIT She has a kind heart. She helped me when I hurt my foot.

4th DOLL And she begged that one of us might go to her little sister, so she is unselfish, too.

SANTA CLAUS . . . Put her name on your list, Brownies. (*Brownie takes huge pencil or quill pen and writes on list*).

5th DOLL Some one's coming! *(All listen and watch. Soldiers enter, left, - march toward center, then to Santa Claus, behind other groups. Spirit of Love follows holding Jane's hand. Jane walks slowly head drooping).*



JANE I am so tired, dear Fairy. Please let me rest awhile on this nice moss (*looks up and sees Santa Claus for first time. Stands transfixed at scene. Then long breath escapes her*).

Oh - Oh - Oh! Santa Claus - Oh Santa Claus! (*Then as he smiles and holds out his hands, she holds hers out too, then runs to him - up the steps and throws her arms around his neck, while all groups clap softly and sing "Jane, Jane, dear little Jane!"*)

Santa Claus I can't believe it's really you! And here are the brownies and sunbeams and the fairies who helped me, and everybody! Oh, I'm so happy!

SANTA CLAUS . . Why did you come, Jane? What did you want to ask me?

JANE Why (*frowning in thought*) there were lots of things I wanted to ask you, but I've forgotten them, so they can't be very important.

SANTA CLAUS . . And what is your Christmas wish?

JANE (*hesitating*) The Brownies couldn't put my name on your list Santa Claus. I wasn't thoughtful enough, last year, but I will be next time.

SANTA CLAUS . . (*laughing*) Well, Brownies can always add a postscript, you know. Have you anybody on your list called Jane, Brownie?

^{Lucille M}
6th BROWNIE . . Jane Martin, Jane Smith, Jane Allen (*Jane shakes her head each time*) Jane Wilson -

JANE (*excitedly*) Yes, that's my name. Oh it's really down after all. I'm so glad. (*Brownies hand list to Santa Claus.*)

SANTA CLAUS . . And your wish?

JANE One ^{of these} beautiful dolls for my little sister, please.

SANTA CLAUS . . A good wish, Jane. Now we'll watch the good times a little while and I'll take you home in my sleigh.

JANE Oh, Oh! it's too wonderful to think of! (*Sleighbells heard at side*).

SANTA CLAUS . . Come, Jane, Love is our Christmas guide. We will follow her. (*They pass down, following Love through path made by groups and reach center front, as all sing "Fair Christmas" and pass to right*).

FAIR CHRISTMAS

Sparkling and happy.

This is the time the

(Bells)

mf

mf

The first system of the musical score for 'Fair Christmas'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a rest for two measures, then enters with the lyrics 'This is the time the'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The dynamic marking *mf* (mezzo-forte) is present in both staves.

joy bells chime, When hearts are full of glad - ness.

The second system of the musical score. The vocal line continues with the lyrics 'joy bells chime, When hearts are full of glad - ness.' The piano accompaniment maintains the same rhythmic pattern. The dynamic marking *mf* is also present in the piano part.

Gay chil - dren sing and Love is king And gone are care and

The third system of the musical score. The vocal line concludes with the lyrics 'Gay chil - dren sing and Love is king And gone are care and'. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *mf* is also present in the piano part.

sad - ness. Fair Christ - mas, Fair Christ - mas! The

The first system of the musical score for 'The Star'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

hap - piest time of all the year. Fair Christ - mas! Fair

The second system of the musical score. The vocal line continues with the lyrics 'hap - piest time of all the year. Fair Christ - mas! Fair'. The piano accompaniment maintains the same rhythmic pattern.

Christ - mas, The time of love and cheer. _____

The third system of the musical score. The vocal line ends with 'Christ - mas, The time of love and cheer. _____'. The piano accompaniment concludes with a final chord.

(Curtains back of Santa Claus' throne drawn suddenly back, revealing illuminated star that sends rays down on child with baby doll, representing Madonna, either standing or seated.)

JANE ---- Look - the Star!

ALL ---- The Star!

(All sing "The Star" as they kneel, heads bowed, hands clasped at chest. Santa Claus standing, with head bowed. Then at signal of the word "Thou" in song, all heads raised and hands flung out towards star, palms up.)

THE CHRISTMAS STAR

In broad graceful style

Oh Christ-mas Star, that shone a-far O'er dark Ju-de - an

hill. Shine thou to-night with ra - di - ant light, Let

peace our spir-its fill. Oh, Christ-mas star! Oh, Christ-mas star!

Shine! shine! shine! Shine! shine! shine!

f (Curtain)

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